

# American Art News

VOL. XIV., No. 12.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, DECEMBER 25, 1915.

SINGLE COPIES, 10 CENTS.

## DIRECTOR TRASK IN NEW YORK.

Art Director John E. D. Trask, of the Pan-Pacific Exposition, recently arrived in this city, from San Francisco and is making his headquarters at the Hotel Vanderbilt, during a trip which will include Washington, Philadelphia and Boston. He is to arrange with the artists represented in San Francisco, for pictures to replace those to be withdrawn on account of their sale, etc., in order that the Fine Arts Palace may remain open until May 1. He is also to further the plans for a permanent museum to be established in that building, of which, it is rumored, he is to be the director. Mr. Trask, since his arrival here, has learned that \$25,000 more of works have been sold, in addition to the \$200,000 worth disposed of since the opening of the Exposition. Seventy-five per cent. of the total amount of the sales is for American art works. It is said that Mr. Trask intends to arrange for some extra rooms for individual artists, and that one of those to be so honored, is to be Henry Golden Dearth.

## WAS THE BESNARD STOLEN?

The press agent is invading the field of art. The widely reported "disappearance" of the pianist Leopold Godowsky, who was finally found apparently blissfully unconscious that he had "disappeared," is now followed by a weird story, with pictures of both the painter and his work, of the supposed loss, after its recent arrival in N. Y. by the S. S. Espagne, of Albert Besnard's large canvas "Peace." This work is loaned by the French Govt for exhibition with others, under the auspices of the Museum of French Art, etc., for the benefit of foreign artists' widows and orphans. Mr. William Franklyn Paris, who reported the matter to the police, thinks the huge canvas may have gone to Detroit. The agent of the French Line, Mr. Oscar Cauchois, says he knows of no picture having been stolen from the pier and that no such loss has been reported to him. He says if the painting did not arrive on the Espagne, it would come on the next steamer. As the work is 26 ft. high by 11 wide, it is not likely that it has been stolen, as no thief could sell it or pawn it to any advantage.

But the story is a "lovely" one, and will give the work, when it comes to be exhibited, an amount of free advertising in the press that could not otherwise have been obtained. Hats off to the press agent of the French Museum!

## Art in the High Schools.

In his recent annual report, to the City Supt. of Schools, Dr. Haney, art director in the High Schools, urges that a scholarship for industrial art to be established in each school. Another recommendation, is for the regular employment of a visiting teacher, to promote school and museum co-operation. He also wishes to establish in the different schools, small loan collections from the museums, and urges that two per cent. of the cost of each new building, for suitable interior decoration, be included in the contract price. He also renewes his plea for a day industrial art school, which might include a normal department for the education of art teachers.

## NEW CORCORAN PRIZES.

Announcement is made by the Board of Trustees of The Corcoran Gallery at Washington, D. C., that former Senator, William A. Clark, has generously donated the sum of \$5,000 to be awarded in prizes at the Sixth Exhibition of Contemporary American Oils, in the Corcoran Gallery during December, 1916.

These prizes are known as follows: The first William A. Clark prize of \$2,000 accompanied by the Corcoran gold medal; the second William A. Clark prize of \$1,500, accompanied by the Corcoran silver medal; the third William A. Clark prize of \$1,000, accompanied by the Corcoran bronze medal; the fourth William A. Clark prize of \$500, accompanied by the Corcoran honorable mention certificate.

This liberal donation, the sixth of its kind through the generosity of Senator Clark, brings the total amount of his gifts to the American artists, through this source, to \$26,000—in repeated rewards which have proven to be potent and effective factors in the encouragement and development of our Native Art.

## HAS MURILLO WHEN ARRESTED.

The cable reports from Paris that as he was embarking for America Adolphe Kramer was arrested on a charge of the theft of bonds, preferred by a Belgian broker.

In Kramer's baggage was found a picture, thought to be a Murillo. It is dated 1682. The canvas was insured for \$15,000.

## To Raise School Mortgage.

Mr. Frank Tilford, president of the School of Applied Design for women, announces that in order to remove a large mortgage indebtedness, it has been decided

## NEW MUSEUM FOR 'FRISCO.

During the closing days of the Exposition various plans were suggested for the advancement of art in this city.

A fairly well organized movement is at present underway, to form a Museum association by the amalgamation of the Hopkins Institute (San Francisco Institute of Art) and the San Francisco Society of Artists, and to build and maintain an adequate and permanent Museum. A downtown office has been opened where those interested may meet and discuss "ways and means," and the matter is being pushed with much seriousness of purpose.

D. H.

## NEW CORCORAN DIRECTOR.

The Trustees of the Corcoran Gallery of Art of Washington, D. C., have chosen Mr. C. Powell Minnegerode as Director of the Institution, the post left vacant by the recent and regretted death of Mr. Frederick B. McGuire.

Mr. Minnegerode, the news of whose election will be hailed with pleasure by American artists, collectors and art lovers who have met and known him—and who have also known and appreciated his work as the able assistant of Mr. McGuire for a number of years. Mr. Minnegerode, still a young man, brings to his new post a wide and good knowledge of art, an unusually large acquaintance with the artists, collectors and art lovers of the country and a most agreeable and likeable personality. The ART NEWS warmly congratulates him upon his deserved honor.

Under Mr. Minnegerode's direction the Corcoran Gallery is sure to maintain the high position it has reached through the work and efforts of Mr. McGuire, its late Director, and its earnest and progressive Trustees.

## SHURTLEFF MEMORIAL EXHIB'N.

A memorial exhibition of the works of the late Roswell M. Shurtleff, whose death last winter was a grief and loss to the art world, is being arranged by the Art Committee of the Lotos Club, with the assistance of Mrs. Shurtleff, widow of the artist.

The exhibition will be held in the Lotos Club gallery, and the press view will be on Friday next, Jan. 14, with a private view and reception on Sat. evening, Jan. 15.

## Philosophy For the Library.

Paul Wayland Bartlett, the sculptor, is superintending the placing on the attic story above the main entrance of the N. Y. Public Library, his colossal white marble statue of "Philosophy." This dignified and imposing work is one of a series of six.

## FREDERICK B. MCGUIRE.

The regrettable passing of Frederick B. McGuire, for so many years Director of the Corcoran Gallery of Art of Washington, D. C., and whose loved and familiar form and features are reproduced from an unusually good photograph on this page, did not have adequate notice throughout the country.

Mr. McGuire, whose passing follows too soon that of his fellow Director, the late William M. R. French, of the Chicago Art Institute, had in his way as strong an influence upon the cause of art in America as did Mr. French. He succeeded to his father's interest in the Corcoran Gallery and for many years and during the formative period of the Institution enjoyed the full confidence of its founder, the late William A. Corcoran.

With a wide and good knowledge of art he constantly studied the exhibitions and collections of the country and followed the more important art sales, at which he made many purchases, ever alive to the interests of the Corcoran, to which he devoted his life. It was largely due to his able direction and wise suggestions that the Corcoran gradually increased its collections, and when it finally was able to build and occupy its present beautiful home in Washington, it was Mr. McGuire who set on foot the movement which resulted in the now famous biennial exhibitions of American Art, with the munificent William A. Clark prizes, and made Washington for the first time an Art Mecca in this country. These exhibitions were to him of absorbing interest, and, although of late years almost infirm, he struggled out many times and against his physician's orders to superintend arrangements, to consult with his able assistant, Mr. Minnegerode, and to meet and greet, when the displays were ready, the members of the art juries, the artist exhibitors and other visitors.

The funeral of this devoted Director took place, appropriately, in the beautiful Gallery over whose fortune he had so long presided.



FREDERICK B. MCGUIRE  
Late Director of the Corcoran Gallery of Art  
Washington, D. C.

Prince, Photo

to solicit subscriptions, from those interested in the work of the school. Miss Frances Hamilton is chairman of the committee on subscriptions. Since its organization, the school has educated, in various art lines, over 12,000 young women and the present enrollment totals 600.

## WINTER ACADEMY SALES.

The following sales of art works have been made at the current winter Academy exhibition up to and including Dec. 23:

Pictures.	
256—"Roman Glass," Dines Carlsen.....	\$ 60.00
154—"The Flamingo," F. S. Church.....	350.00
201—"The Morning Light," W. L. Palmer.....	350.00
353—"Head Old Man," Leroy Barnett.....	350.00
301—"The Mail Covah," E. L. Henry.....	350.00
Sculptures.	
41—"The Mermaid," Alfred Lenz.....	25.00
45—"A Bauble," Alfred Lenz.....	25.00
9—"Scottie," Louise Allen.....	35.00
	\$1,545.00

## Art Sold at St. Mark's Bazaar.

At St. Mark's Hospital Bazaar, in the Grand Central Palace on Dec. 15, several art works were sold. Mr. Harold Phipps gave \$450 for a statuette of Nathan Hale by MacMonnies, and Mr. Gouverneur Morris, \$200 for a cartoon by Cesare.

## War May Bring One Relief.

The Washington Herald of Dec. 17 said: "Carroll Beckwith, artist and lecturer, in a recent lecture here before the Washington Art Society, believes that the war will permanently do away with 'Cubist' art. So, the money may not be wasted after all."

## GOVERNOR A POOR SITTER.

The Chicago jury in the case of Samantha L. Huntley who sued a committee for \$2,000 for her portrait of former Governor Herbert L. Hadley of Mo. gave her \$906.

"The jury," says the Examiner, "heard evidence offered by Mrs. Huntley for two days. It told of the multiple troubles of an artist trying to paint a statesman who virtually refused to sit still. They heard that Governor Hadley insisted upon reading the paper; that he likewise insisted upon dictating letters to his stenographer, and even wore a polka-dot tie while he was 'sitting' for the portrait.

"But Judge Goodwin instructed them that Hadley's actions during the sitting were not a matter of law. It was the contract made. The jury upheld the contract in its verdict."

THE WINTER ACADEMY.  
(Second Notice.)

The mission of art is to inspire, and not to suggest, or excite, and yet strange as it may seem, it is the women artists who seem to be the most eager to deviate from this purpose, and produce works, which their technical purity and excellence apart, are most likely to offend. In contradistinction to the common saying, that to the pure all things are pure, is the fact that to the pure many things are impure. *Leda and the Swan* and *Danae* and the *Shower of Gold* are comparatively innocuous, when compared with various manifestations of modern art. And then they suggest little to the uninitiated. They also are somewhat purified by tradition and by the acceptance of the standards of other days, which probably put the tales of Boccaccio and Margaret of Navarre, in but little different class, from the *Chronicles of Froissart* and the *Temple of Boccaccio*, a treatise on fortune or rather misfortune, written for the solace of Margaret of Anjou.

All this virtuous preamble is to call attention to the act that two of the sculptures by women, at the Academy Winter Exhibition are apparently such offenders against good taste and ordinary morals, that their undoubted technical excellence cannot cover their sins in this respect. They are Alice Morgan Wright's *"Pavanne,"* with its struggling youth and bird, and Malvina Hoffman's *"Morte Exquise,"* the first a bronze and the second a marble.

## The Naked and the Nude.

In a much less decided fashion, Edith Woodman Burroughs' *"Acquiescence"* suggests, though it does but little to offend. Her *"Kathleen"* is charming. Now to turn to another, but related matter, the treatment of the nude. Among the 132 sculptures, which form the large plastic section at the Academy show, but few, which represent what is usually called the nude, make any distinction between it and the naked. The difference may be slight, but it is there. Properly speaking a nude woman never had on any clothes, while a naked one has more or less recently taken them off. Overemphasis of sex characteristics of either women or men does no good in art and indeed lubricity often is veneered but thinly by pencil, brush, spatula or chisel.

Now here is Charles Carey Rumsey with his three life-size women, rather spare of figure and plain of face, forming a *"Group for Garden Pool."* They are rather artificially posed, though still full of life, but instead of dryads, they might as well have represented ballet girls natur. On the other hand, Edward McCartan's well modelled *"Spirit of the Woods,"* though a little coarse and recalling MacMonnies *"Bacchante,"* at the Boston Museum, does not offend. Neither do Chester Beach's rather far fetched marble relief, *"The Vortex,"* with many nude figures; his effective *"Cloud Forms"* who seem to be engaged in a tug of war, or Brenda Putnam's Rodin-like *"Charnides,"* with its recumbent nude man and woman asleep.

How delightful, and not at all suggestive, is Janet Scudder's slender woman's suffrage figure, *"Femina Victrix,"* and how inspiring is Abastenia St. Leger Eberle's Navy Dept. trophy, with its male *"Victory."* In contrast there is the prosaic and highly Germanic *"Water Nymph"* of C. Percival Dietrich, with its duck ducts and Louise Allen's similarly heavy *"Fountain Figure."* Both, however, have good technical qualities.

## The Pleasant Side.

Unaffected art and humor, on the other hand, are to be found in Edith Barretto Parson's laughing *"Turtle Baby."* Renee Prahar has a frenetic, but cleverly modelled dancer, with her head touching one knee

and a well modelled *"portrait of D,"* which is full of character. Delightful is Isabel M. Kimball's little girl with a kitten called *"Mikey-Boy"* and simple and strong is Louise Allen's figure of a boy called *"The Dreamer."* Charles L. Hinton's *"Diana"* is a very well set up, naked lady, nicely modelled, but evidently from a mythological ballet, while his young woman who represents *"Spring,"* is on the contrary rather bulky.

Scarpitta's *"Healing Touch."*

It is not prose but poetry that Cartiano Scarpitta presents in the *"Healing Touch,"* and *"Lampada Spenta."* His portrait of Albert Groll is true to life and excellent is that of Albert Finn, Esq. Attilio Piccirilli signs two highly sensitive and admirably modelled heads, one of a sorrowful woman and the other of a pensive girl. Anthony de Francisci presents with vigor, among several busts, one of A. A. Weinman and Albin Polasek, a striking head of William M. Chase. By Louis Millione is a clever portrait of Eugene Castello, the ART NEWS Phila. correspondent. Capital is the portrait bust of Charles Francis Adams, by T. Spicer Simpson. Helen Farnsworth Mears shows again her attractive ideal group *"Dawn and Labor."* Victor D. Brenner has a bronze relief, full of character, of Dr. Emily Blackwell. Strong, though not over-refined is Katherine B. Stetson's *"Dancer Making Horns."* A similar remark is suggested by Mr. De Francisci's stretching woman's figure called *"Relaxation."* His *"Primordial Prayer"* seems rather more of a curse. Jane Poupelet shows cleverness in a head and a hen and cat and Frances D. Jones has a cleverly modelled *"Blue Heron Fountain."* Quite odd is Benjamino Bufano's bright imitation of the early Chinese in his *"I Yoke"* with the stupendous head-dress. He also has a couple of capital babies' heads, the *"New Born"* inimitable. Charles Graffy reproduces the imposing head of Frank Duveneck and Albin Polasek, the well known features of the late J. P. Morgan. There is fine character in Karl H. Gruppe's *"Polish Girl"* and Marie Apel shows an excellent head of E. A. Cole, Esq.

## A Work of Distinction.

Very distinguished, like a Bargue in bronze, is Neilson Stearn's figurine of *"Daphne."* Graceful is Bessie P. Vonnah's little girl with *"Water Lilies."* C. S. Pietro sends his sympathetic group called *"Inspiration"* and a good statuette of John Burroughs. A vivacious and deftly modelled bust of Miss Violet Twachtman is by Nathan D. Potter. Mahonri Young leans to the new art in his effective, *"Man with Wheelbarrow."* Well modelled but rather tame is Edward F. Sanford's *"Hamadryad,"* and rather heavy and Teutonic is Emil Siebern's *"Faun at Play,"* which still has sound artistic qualities. There is humor as well as good art in Michel Jacobs' *"Rock of all Nations,"* and spirit in Louise Allen's *"South Winds"* while Sara Morris Greene's *"Eve"* is well modelled, but rather ponderous. Louis J. Ulrich is represented by a well handled bust of an old gentleman whom he calls *"Santa Claus."*

A. V. C.

## SCULPTURE AT CHICAGO SHOW.

Only four years ago the sculptures in the annual Institute exhibition were only mere "scatterings," good to be sure, but with only a few of the leading sculptors represented. In the present display the sculptures are almost as prominent features as the paintings.

The figure, *"Kanellos,"* a Greek dancer, by Emil Zettler is attracting attention, not only for its grace of lines and contour, but for the spiritual element that makes the personality of the girl vital. Richard W. Bock has two excellent groups in plaster, *"Spring"* and *"Winter,"* both designed to be chiselled in stone. Nancy Cox-McCormack shows a portrait, in plaster, of Clarence Darrow—the force of the Darrow face is difficult to reflect, and although Mrs. McCormack hasn't caught the "oratorical tenseness," she has transmitted the power in repose that also belongs to the Darrow countenance. A. H. Atkins is represented by four bronzes, *"Victory,"* *"The Siren,"* *"Maternity,"* and a portrait in relief. Each example shows sincerity and skill. Chester Beach has four bronzes, *"Spirit of the Woods,"* *"Unveiling of Dawn,"* and two torsos, male and female.

## Medallion Portraits.

Mary A. Washburn's medallion portraits of *"Ernest"* and Mr. and Mrs. Frederick Webster, in plaster, are gracefully modelled. Adolph A. Weinman shows a fine free-hand reflection of primitive human ambition in his *"Heroic Courage."* Another of his bronzes, *"Head of Lincoln,"* is among his best work, and there are also a portrait sketch of Womboli, and a portrait medallion. Emory P. Seidel has a good figure piece, *"Joan"* in plaster; and Henning Ryden's portrait plaque, in bronze, is a pleasant bit of modeling. Cartiano Scarpitta ex-

hibits two portrait busts, *"G. W. Hodgson,"* *"S. O. Buckner,"* and a bit of wild-wood animation, *"Moo-ette."* Frederick G. R. Roth's *"Sea-Lion,"* in porcelain, is individual work. Lucy Currier Richard's *"Allegro,"* is charming in its delicacy of grouping; and Bela L. Pratt's figure of a young girl reflects sincere genius.

J. M. Miller contributes a bit of pleasing fancy in a bronze ink-well with the title *"Starlight,"* and this is prettily adapted. Caroline P. Ball has a charming *"Wall-Dial"* in bronze, and Edith C. Barry a delightful *"Companion of the Road,"* while Elizabeth Norton's *"Lioness and Cubs,"* greatly adds to the woman's representation in the show. Sidney Bedore's portrait, in plaster, *"Junamay,"* and a nude figure, are conspicuous for courageous sincerity.

Work of *"Appealing Freedom."*

A certain dash of appealing freedom is always expected in Maximilian Hoffman's work, and he delightfully comes up to an anticipation this year in his figure of the *"Fisherman."* Edward Berg gives the spirit of the sounding sea in his *"Undine,"* and his fountain, *"Will-o-the-Wisp,"* reveals his sensitive imagination as well as skill of execution. Jefferson C. Hine's *"Seal Hunter,"* Louise Allen Hobbs' *"Source,"* and *"Scotie,"* Michel Jacob's *"Rock of all Nations,"* Isadore Konti's *"Allegro,"* Ephriam Keyser's *"Wireless,"* for book ends; Herman A. McNeil's bust of Lincoln and study for statue of Lincoln all show original interpretation and promise of stronger effort—and Louis Meyer's fountain-basin, *"Sea Urchins,"* has been modelled in a joyous mood.

## More Anent the Pictures.

Although many of the oils have been noticed in the ART NEWS, others deserve recognition, and among them are Charles Woodbury's *"Fantasy,"* Cullum Yates's *"Crisp September,"* G. A. Williams' drama of life including *"The Pilgrimage,"* and *"The Trail of the Star,"* Guy C. Wiggins' *"Harbor Lights,"* Irving R. Wiles' *"Souvenirs,"* J. A. Weir's *"Bit of Nassau,"* Everett Werner's *"Snowfall in the Woods,"* A. T. Van Laer's *"Spring Day,"* Walter Ufer's *"Isleta Water Carriers,"* C. P. Townsley's *"Sunshine,"* D. W. Tryon's *"Autumn Evening,"* G. B. Trocolli's *"New England Woman,"* G. Symons' *"Sunlit Hills,"* A. V. Tack's *"Simon of Cyrene,"* Elizabeth S. Taylor's *"October Days,"* Alice K. Stoddard's *"Fisherman's Little Sister,"* Eda Sterch's *"In Bou Sada,"* Zulma Steele's *"Ashokan Reservoir,"* Robert Spencer's *"Five O'Clock, June,"* George Smith's *"Montecito Hills,"* John Sharman's *"Vermont Hills,"* William Ritschel's *"Rush of the Evening-tide,"* William S. Robinson's *"Midsummer,"* Carl Rungius' *"Across the Saskatchewan,"* Puthuff's *"Borderland,"* J. Potter's *"Drying Sails,"* J. Quinlan's *"Youth of the Year,"* W. Scott Pyle's *"The Garden,"* G. Olinsky's *"At the Window,"* DeWitt Parshall's *"Zoroaster Peak,"* C. J. Norvell's *"Choosing the Gift,"* P. R. Neilson's *"Summer Morning,"* E. Neuhau's *"Lake Merced,"* H. D. Murphy's *"San Juan,"* L. H. Meakin's *"Summer Sky, Maine,"* G. F. Muendel's *"Snow Patches,"* A. E. Ludwig's *"Youth,"* Katherine Langhorn's *"Sakonnet Surf,"* H. Lever's *"Windy Day, St. Ives,"* H. Bolton Jones' *"Late Afternoon,"* Charles W. Hawthorne's *"Provincetown Fisherman,"* Fred G. Gray's *"On a Summer Night,"* Howard Giles' *"Maine,"* W. H. Dunton's *"Emigrants,"* J. B. Davol's *"Maine Fjord,"* Morgan Colt's *"June Clouds,"* W. L. Carrigan's *"Summer Hills,"* Maude D. Bryant's *"Ramblers,"* Louise U. Brumback's *"Morning on the Beach,"* R. S. Brechin's *"Morning Hours,"* W. A. Coffin's *"Evening in the Valley,"* and C. M. Young's *"Maple Tree, Autumn."*

H. Effa Webster.

## The December Good Furniture.

The December number of *"Good Furniture,"* that most useful publication to the householder and lover of interior decoration and furnishing, and published by the Dean-Hicks Co., of Grand Rapids, Mich., is, if possible, a distinct advance on its predecessor. In beauty of typography, choice of illustration, well and capably written articles and illustrations (and those of its advertising are as good as those of the news pages), it takes rank among the best high class art publications of Europe and America.

The current number is especially notable for the excellent articles by the contributing editor, William Laurel Harris, on *"The Preparedness of the American Art Industries,"* the same editor's bright and newsy notes on art topics *"Seen in New York,"* Dr. James P. Haney's *"Study of Home Decoration as a Problem of Design,"* George Lealand Hunter's finely illustrated article on *"Gothic Tapestries,"* and C. Matlack Price's *"Furnishing of Spacious Homes."* The magazine should be on every art lover's library table.

## ART BOOK REVIEWS.

## Two Volumes by James Huneker.

New *Cosmopolis*, By James Huneker, Scribner's, 12 mo. .... \$1.50  
Ivory Apes and Peacocks, By James Huneker, Scribner, 12 mo. .... \$1.50

A diverting pot pourri of impressions of cosmic New York, the collection of essays by James Huneker, forming the volume called *"New Cosmopolis,"* presents a series of pictures executed in the brilliant style for which this clever "wordsmith" is distinguished. The volume has much of interest to the artist. Architects, however, may feel aggrieved because so little is made of the architectural aspect of a *"cosmopolis"* which has certainly a salient architectural character, but painters and sculptors will find that the author, as usual, has seized the occasion to make frequent reference to their professions and certain of their professors. The initial chapter on *"The Fabulous East Side,"* in which the author recalls his own participation in a Tompkins Square anarchist meeting, introduces a *"Bohemian atmosphere"* from which arises some scraps of conversation anew and the *"East Side of George Luks."*

From Luks to Mielatz, the etcher, the circumscription is easy for our admired *"Raconteur,"* so in *"The Lungs"* we have remarks about etched bits of quaint New York of old. On to the chapter called *"The Matrix,"* we read of Ernest Lawson as the artistic discoverer of the Harlem River and the *"unknown reaches of the Bronx."* *"Brain and Soul and Pocketbook"* brings us to the Metropolitan Museum, where the author comments upon the comments of the Sunday crowd with something less than his usual penetration. But it is in his remarks about the greatest of the Altman Rembrandts—*"The Woman Cutting Her Nails,"* that the keen critical faculty flashes most amazingly.

Notes on pictures in Vienna, Little Holland, Belgium, Madrid and *"Dear Old Dublin"* (Sir Hugh Lane's *"Call of Moderns"*) are entertaining as new thought on old matter. The volume ends with bright chapters on Atlantic City and Newport.

It would be interesting to know how Puvis de Chavannes fits into the scheme of Mr. Huneker's book entitled *"Ivory Apes and Peacocks."*

We see now how criticism, like politics, has the power of making the strangest of bed-fellows. Puvis and Max Lieberman between the same covers—Heavens!—certainly the Raconteur and his publisher have patched up a strange tome. But list! Max Klinger, *"not"* a great sculptor, and his *"Beethoven"* dumb to the biographer of Chopin and Liszt! Angels and ministers of grace defend us—Lieberman preferred to Anselm Feuerbach; Anselm, the greatest of modern Classicists, the one Teuton who may be mentioned with Chavannes, Back, Jeens, to the *"linear,"* to the Sonatas of Pere *"Franz"* Haydn—for a bit of chastening.

The chapter on *"Melancholy of Masterpieces"* has an eloquent appeal for catholicity of taste and some good lines about Gauguin and Vincent Van Gogh. Matisse also is noticed.

Barring some flings at modern German art which denote a want of sympathy; the mention of Ingres and Degas in the same breath—the latter as a sort of continuator of the former; and certain other *"strangenesses"* above noted, *"Ivory Apes and Peacocks"* has some sound and much entertaining writing about the arts of the painter and the sculptor.

James Britton.

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## OTHER EXHIBITIONS NOW ON.

## New Group at Folsom's.

A coming exhibition at the Folsom Gallery, Dec. 29-Jan. 13, will be a selection of paintings and sculpture by a new group of Americans called "The Eclectics." The painters are James Britton, Guy Pene DuBois, Philip L. Hale, (Boston), Bertram Hartman, Henry Salem Hubbell, George Luks, Martha Walter, and the sculptors are Marie Apel, Solon Borglum, John Flanagan and Mahonri Young.

## At the Netherlands Gallery.

The Netherlands Galleries, recently opened at 348 Madison Ave., are showing a number of interesting old masters, some of which come from the collection of the Ridgely family, of Baltimore, and others from that of the late Dr. Geo. B. Reuling, of the same city.

The manager Dr. Gold, where he is in doubt as to the authorship of an example, wisely simply "attributes" it. His collection includes an interesting "Venetian Gambling Hall," with a large number of figures by Pietro Longhi, an Adrian Brauer "Interior with Figures" and a "Velvet" Breughel, "Noah's Ark," the last from the Matthews collection, of Baltimore. Of more than usual interest is a portrait of Mrs. Lloyd, of Maryland, attributed to Gilbert Stuart, and an attributed Sir Joshua Reynolds, a woman's portrait. A "Portrait of an Architect" is ascribed to Ribera, as is a portrait of "William of Orange" to Netscher. Pietro Breughel has a scene of country life, and a large Vasari, a "Venus and Love," is from the collection of Mr. Charles Spence, of Md., former U. S. Minister to Turkey.

A "Hunter and Dog," Snyders; a "Dutch Peasant and Horse," B. Cuyp, and a "Landscape with Figures and Cattle," Bergheem, are all good canvases. Other paintings include a "Conversion of St. Paul, set down to Rembrandt, and a "Venus with Loves," supposed to be by Jacopo Pontormo. There is a highly interesting little marine by Clarkson Stanfield and examples of Mass, Goltzius, Bega, Heusch and Correa.

## Art From the Trenches.

The highly interesting exhib'n of work of French artists on the firing line, sent over by the government at Paris to the Museum of French Art, in the Scribner Building, 599 Fifth Ave., is well worth a visit. Besides the artists, who are allowed by the government a day each week to paint, have in most cases, very decided need of the money their exhibits may bring. Many of the exhibits appeared in the display made last summer in the Orangerie, in the gardens of the Tuileries. G. Belnet and W. A. Lambrecht picture many scenes that are full of character, while Charles Hoffbauer, who left his work at the Richmond, Va., State Capitol to join the colors, has a brilliant watercolor of a devastated village. One of M. Belnet's examples shows a convoy of wounded returning from Rheims, while Leon Dauphin has a large and striking view in watercolor of the half-ruined cathedral. Others represented are Henry Baud, whose work is capital, Leon Dauphin, Louis Montagne and Georges Bastard. There is also shown a collection of bisque figures sent from Sevres as a government gift to the French Museum.

## Art at MacDowell Club.

Oils by a new group of ten painters are at the MacDowell Club, 108 W. 55 St., to Jan. 4. Josephine Paddock contributes the most striking work. This year she looks

at humans with a more conservative eye than heretofore, and shows her usual nice feeling for design and color. Her sunny picture of a girl in white, with an enormous Japanese parasol as a background, and two portraits, are of more interest than her small, commonplace landscape.

Ernest D. Roth, better known as an etcher, sends work which has charm, and somewhat similar in key are Alta W. Salisbury's "Beach Trees in Spring" and other bits of nature, interpreted with delicacy and poetic feeling. Susan Ketcham's marines are always welcome notes, and she shows two human little portrait studies as well. Some of Anna M. Upjohn's canvases have a pleasing pictorial quality and are realistic and the work of Emily Nichols Hatch is promising. Others exhibiting are H. R. MacGinnis, Sybilla Mittell, Wm. E. B. Starkweather and Christian M. S. Midjo.

The Society of the Daughters of Indiana purpose buying one of Susan M. Ketchum's marines to present to the Herron Art Institute in Indiana.

Ave., he is showing, in addition to an interesting collection of bronzes, watches, miniatures, fans and other art objects, antiques, a number of attractive paintings, chiefly by modern masters, several of the most notable of which were originally in the collection of the late Erwin Davis. Especially remarkable are two portraits of girls, one by the grave and impressive Ribot and the other by the sparkling but solid Mettling. There is a magnificent elder Volland, still life of "Fish," a Monticelli, "Nymphs in the Wood" and a Demamps, "Old Fisherman of Calais."

A brilliant landscape is by Le Seneschal, Luis Graner is represented by the "Gossips" and the "Boat Race." Louis Leloir signs a vivid little riverside scene in a banlieu of Paris. By Seignac there is an attractive little genre "The Weekly Bath." The graceful "Ideal Head" of a young woman by Baron Lejeune is painted with much vigor.

Others represented are M. Desbouts—two good examples, V. Huguet, Jacomin,

## The Gorham Galleries

Important examples of sculpture suitable for presentation to retiring officers and directors of corporations

## A RARE ANGELICA.

A beautiful specimen of the art of Angelica Kaufman, examples of which are rarely seen in this country, is on view at the galleries of Lewis and Simmons, 581 Fifth Ave. This is an oval portrait of the artist, painted in Ireland while Angelica was a guest of the family of Latouche at Greystone, Dublin County, and presented by the artist to the Latouche family.

As the picture has never been out of the family until its recent purchase, its title of authenticity is absolutely clear and impeccable. The picture is one of great artistic merit. Its composition is perfect for tonal balance and rhythmical pattern of line. As a representation of feminine character it closely approaches Sir Joshua at his best, and for brilliance and clarity of color it is the equal of many fine Gainsboroughs.

The modeling of the head is accomplished with extreme delicacy, indeed it would be difficult to find in the whole field of British portraiture more delicious nuances of rose than those which tint the cheek of fair Angelica in this magnificent portrait. How painter-like is the management of this brilliant head with its wealth of deep chestnut hair against the grey blue of a clouded sky; how skillfully is the high light of the chaste breast led up to by the warm pearl tones of neck and shoulders; but even more admirable is the successful placing of the graceful and expressive hand, which carries the light into the lower left of the oval in a manner which truly embellishes the composition and enhances, if possible, the extreme beauty of the head.

The exhibition of such a canvas by so important a painter as Angelica is an event. No wonder Goethe found Angelica one of the seven inspirations of an Italian sojourn.

## D. S. MILLER'S PICTURES.

Daniel S. Miller, brother of the late Mrs. Jay Gould, who died Feb. 9, 1915, left a total estate of \$647,318, having a net value of \$440,896, according to a transfer tax report filed Dec. 17 with Deputy State Controller Boardman. Mrs. Harriet M. Dickenson, his sister, is the sole beneficiary.

The assets include more than 100 paintings, among which are, with their appraised values, "Feeding the Goat," Kever, \$1,000; "Armande, the Shepherdess," \$2,510, and "Gathering Apple Blossoms," \$2,000, Ridgeway; "The Man with the Sword," Roybet, \$1,700; "The Chess Players," Latour, \$2,000; "Head and Bust Study," Henner, \$1,500; "Morning on the Escout," Clays, \$1,500; "Before the Bath," Bouguereau, \$3,000; "Returning Home," Bloomers, \$1,000; "Summer Pleasures," Tromp, \$1,000, and "Inspiration," Batours, \$2,000. A crystal vase and cover was appraised at \$2,500.



TURTLE BABY  
Edith Barretto Parsons

At the Winter Academy

## Art Students' Summer Work.

Over 100 paintings and drawings in various mediums, are on view at the Art Students' League, 215 W. 57 St. They are representative of the summer work of pupils. Small canvases by H. E. Schnakenberg and Eliza C. Moran are among the best. A portrait of a woman, seated carelessly, her hands clasped around her knees, is rich in color, very human and unposed, it is the work of M. D. Dodd. H. C. Park shows a pleasing outdoor picture and Mrs. Kraus, an interesting little study of a rather disconsolate looking girl in a painting apron, seated in a corner of a studio with an open book in her lap. A. Weinrich's girl sewing is daring in color and rather good in design. There are some clever little impressions in both water color and oil, but nothing very startling.

## At Mr. Lawlor's Gallery.

In the admirably arranged galleries, which Mr. Frank A. Lawlor has fitted up in the former Senf Mansion, 300 Madison

Jean Auffray, V. Plumot, Carroll Beckwith and Wm. Hathaway. The example of the last is a shore scene at Newport.

## Textile Show Continues.

The exhibition at the John Chadwick Co. Gallery, No. 14 E. 57 St., of XV to XVII century, inclusive, textiles, including velvets, brocades, embroideries and tapestries, together with some old potteries, Hispano-Moresque plaques, iron work, Arabic marbles, copper vessels, etc., continues, and is attracting many art lovers.

An art exhibition is on at the picture gallery of the New Museum at Wiesbaden.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.

Tel. 7-80 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,

15-17 East 40th Street.

SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, sculptures, furniture, bibelots, etc.,  
will be given at the office of the AMERICAN  
ART NEWS, and also counsel as to the value  
of art works and the obtaining of the best  
"expert" opinion on the same. For these  
services a nominal fee will be charged. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## THE DECEMBER BURLINGTON.

"A portrait of Henry Sidney, Earl  
of Romney," by Kneller, in the Natl.  
Portrait Gallery, is the frontispiece of  
the December number of the Burling-  
ton Magazine. The text is by C. J.  
Holmes. Sir Claude Phillips signs an  
article on Paris Bordone, with which  
are reproductions of two pictures,  
"The Holy Family with a Donor" and  
"The Repose in Egypt," the former  
owned by Admiral Warrender and the  
latter by Mr. Bernard Berenson. Mar-  
tin S. Briggs has the second article, on  
St. John's Chapel, in the Church of  
St. Roque, Lisbon, while A. F. Ken-  
drick signs the third one on the "Tap-  
estries at Eastnor." G. Baldwin Brown  
writes of the highly interesting work  
on architecture that passes under the  
name of Vitruvius. The destroyed  
Tiepolo of the church of the Scalzi in  
Venice, is reproduced in the "Month-  
ly Chronicle." There are notes "On  
pictures in the Royal Collections"  
which include Anne Killigrew's  
"James the II," by Lionel Cust.  
Whistler's "Portrait of his Mother" is  
by Frank Gibson. Mr. Gibson, speak-  
ing of the pose, differing from Mr. Pen-  
nel, suggests that it might have been  
inspired by Charles Keene's etched  
portrait of Mrs. Edwards. The Burl-  
ington may be obtained of the Ameri-  
can Agent, James B. Townsend, 15  
East 40th St.

## CAN ART BE CONCENTRATED?

A writer in the Phila. Press, while  
lauding Mr. Charles L. Freer for his  
recent generous and public spirited of-  
fer to erect a million dollar building  
in Washington, D. C., to house the  
superb collection of art works which  
he had previously donated to the Na-  
tion, questions whether the gifts of  
buildings and collection are "wise" in  
principle.

The argument which the writer uses,  
as against Mr. Freer's action, is that  
as the future of the United States as  
an artistic shrine depends upon the  
generosity of just such Americans as  
Mr. Freer, in contrast to European

countries, where the Governments  
have collected their art treasures and  
placed them in Government built and  
owned Museums—the concentration of  
the art treasures, owned now by privi-  
ate American collectors in Wash-  
ington, as Mr. Freer, he says "evidently  
desires from his own gift"—would  
lessen, if not destroy, civic pride and  
thus injure rather than aid art in-  
terest in this country?

It is pointed out that Detroit itself  
is presumably disappointed, if not  
shocked, at the coming removal of the  
Freer collections from that city; that  
Phila. would, as presumably, not con-  
template with pleasure the removal,  
some day, to Washington of the Wider-  
ner collections from its own limits, and  
that the same would apply to Pitts-  
burgh, Boston, Chicago, and even New  
York. The value of the possession of,  
even small, if choice, collections of art  
works, to a city or community, is  
proven by the Wallace collection of  
London, to which we might add the  
pride of Boston is the collection of  
Mrs. Gardner, even if she does not al-  
ways show it generously—and that of  
Minneapolis is the Walker collection.

We are not so sure, while admitting  
the justice of some of the conclusions  
of the writer in the Phila. Press, that  
Mr. Freer contemplates that any ap-  
preciable number of American collect-  
ors will follow his example, but the  
question is an interesting and impor-  
tant one, and one that can be well and  
widely discussed with good results.

## THE OPEN FORUM

Letters for this column must not ex-  
ceed 500 words in length at the most  
and should be limited, if possible, to  
100 words. As a rule condensation  
and brevity make for force and effect.  
There are few subjects that cannot bet-  
ter be treated in 100 than in 500 words.  
If letters exceed the above allowed  
limit of 500 words they will be "cut"  
to that space. Letters must be accom-  
panied with name and address of  
sender, not necessarily for publication  
(although a letter signed with one's  
own name is always stronger than one  
with a pseudonym) but as an evidence  
of good faith. We cannot publish  
anonymous communications.

## Why Artists Grow Discouraged.

[The following interesting letter was re-  
cently received from a prominent American  
painter and a subscriber to the ART NEWS  
of 10 years' standing.—Ed.]

Editor AMERICAN ART NEWS:

Dear Sir: Your very courteous letter as  
to my discontinuance of subscription to the  
ART NEWS was duly received. I assure you  
this was not caused by any dissatisfaction  
with the quality nor conduct of the journal.  
You give all the art news, and you give it  
in excellent form. And my discontinuance  
was not a measure of economy. The price  
of the ART NEWS is very reasonable. Your  
suggestion that I was perhaps actuated by  
any resentment at opinions you may have  
expressed, is farthest of all from the fact.  
I have the poorest possible opinion of the  
man who "stops his paper" from such a  
paltry motive.

"Why, then," you will naturally ask, "stop  
the ART NEWS?" Because I am losing my  
interest in Art. I am forming an interest for  
other things. Art is a dead wall—that is,  
for the artist who isn't exceptionally  
strong—which I certainly am not—or the  
artist who can hustle, pull wires, and do still  
more humiliating things. I couldn't do  
those things if I wanted to.

I am not complaining that I can't make  
money nor acquire fame from Art. You  
know that very few, even of the best, can  
make a living out of it. And no American  
artist can be said to be famous. Even the  
names of the most prominent and successful  
artists are unknown to the vast majority of  
educated and well-to-do people.

## Can't Show His Work.

But there is no possibility for me—and  
for a very great many like me—even to  
show my work; and it takes the life out  
of one's work to feel the certainty that no

one is ever going to see it. Imagine a writer  
knowing absolutely that he would not be  
allowed to offer his work to any publisher!  
And, except for the favored few, that is the  
situation in New York with regard to the  
rank and file of artists and their opportuni-  
ties to offer their work to buyers in ex-  
hibitions.

I am no neglected genius, whose superior  
work is shut out of the Academy by the  
wickedness and lack of appreciation of its  
members. I am only one of the many who,  
till a few years ago, were usually accepted,  
and sometimes hung on the line. And—  
what is more—my works were frequently  
sold. I suppose everyone in the art world  
knows how this condition of affairs came  
about. However, I don't remember ever  
having seen any mention of it in print.

## The "Incurable Rotten Spot."

It all comes down, in the first place, to  
the one—apparently incurable—rotten spot  
in the local art situation: the lack of any  
suitable exhibition place. That old evil has  
been gone over till everyone is sick of it,  
and has given it up as hopeless. As has  
been frequently remarked, the only people  
who might, perhaps, remedy it are the  
Academicians, and they are very comfortable  
as matters stand. I don't mean to say anything  
against them. They are very good  
fellows, most of them. It would probably  
be asking a good deal to expect them to  
make the sacrifice of time and labor it  
would involve—even if they had the ability.  
Anyway, I am only complaining of conditions.

## Academy and Society Merger Injurious.

The thing that made these conditions very  
much worse—that made it vastly harder for  
the "outsider" to get any showing—was the  
merger of the Academy and the Society  
of American Artists. This clever arrange-  
ment was, of course, borrowed from Wall  
Street. Formerly all the Academicians  
were sure of space in their own show, and  
all the American Artists were sure of space  
in theirs. But they were by no means so  
safe in the other fellows' show. Now all  
of them are sure of a showing in both exhibi-  
tions. But, of course, the space available  
for outsiders is correspondingly diminished.  
That is the situation. Apparently there  
is no help for it. Indeed, it must grow  
worse. New organizations can be—have been  
formed by outsiders, presumably with a view to ultimate merging with the  
Academy. If this kind of thing is carried  
far enough of course there will not, eventually,  
be any room for outsiders at all. Perhaps there ought not be. It all de-  
pends upon whether an art organization is  
intended to encourage art growth generally,  
or to exclusively promote the interests of  
its members.

Obviously, however, you are not in any  
way responsible for these conditions—quite  
the contrary. So, in view of your very  
friendly expressions—which I wish to re-  
turn most cordially—I will reconsider my  
intention of discontinuing my subscription  
to the ART NEWS.

Very sincerely yours,  
American Artist.  
New York, Dec. 21, 1915.

Pennell Answers Beauley.  
Editor American Art News:  
Dear Sir:

I do not know whether the William  
Beauley, who writes at great length of  
"Those Exposition Awards" in your last  
issue, visited the Panama-Pacific Exposition.  
But I do know, that he knows nothing  
about what he is talking about. When  
he says "the Whistler room nailed up with  
canvases mostly picked up in London, for  
motives we (he) cannot define."

As a matter of fact there were but three  
canvases sent from London—and the reason  
why they were sent, was because they were  
important—the most important canvases in  
the Whistler room—and represented three  
periods of Whistler's work.

But what I cannot "define"—to use Mr.  
Beauley's expression is his failure to note  
the absence of Arthur B. Davies—whose  
absence was as much regretted as that of  
any of the others he has mentioned.

It is also rather characteristic that he  
confines his list of omissions to real oil  
painters. Oil paint is not the beginning,  
end and all in all of oil—as most painters  
in America would like it to be believed.

And Mr. Beauley might have referred to  
W. B. van Ingen—who so far as I know  
is the only man to paint the Panama Canal  
—the only man to make decorations out of  
it—and the only painter to be recognized by  
the U. S. government, and ignored at San  
Francisco, and also by Mr. Beauley.

Joseph Pennell.

N. Y., Dec. 21, 1915.

## OBITUARY.

## Mrs. Elsie Ives.

Mrs. Elsie Ives, wife of Percy Ives, an  
artist of Detroit, and herself a painter, died  
Dec. 11 in that city, aged 51. Previous to  
her marriage in 1889 she had exhibited in  
Chicago and other cities. Mr. Ives' por-

trait of his wife, whom he first met in  
Paris, was recently awarded the first prize  
in the Scarab Club exhib'n in Detroit. Mrs.  
Ives is survived by her husband and a son.

## Fritz Lissmann.

Fritz Lissmann, born in 1880, fell in bat-  
tle lately. His specialty was animal and  
bird life. He had been resident in Hamburg  
since 1906.

## Robert Ockelmann.

Robert Ockelmann, aged 60, died recently  
in Dresden where he had originally studied  
under Schilling. Figurines were his speci-  
alty.

## F. Hart Nibbrig.

The artistic world of Holland has been ex-  
pressing its regret at the death of F. Hart  
Nibbrig, best known as a landscape painter.  
His studies had been at the Amsterdam  
Academy and under Cormon in Paris.

## WILLIAM WALTON.

A Tribute.  
Good friend and true and noblest of thy kind,  
We are the band of mourners left behind  
To chant, in broken cadences, thy dirge,  
O may a gladlier song arise to purge  
Our hearts of bitterness! Thy memory  
Of comradeship enjoyed must ever be  
Our solace. Nay, what though thy brush and pen  
No longer bear their messages to men?  
The message of thy soul is higher still.  
Shy spirit, rest thee quietly until  
We meet again. Would we might learn of thee—  
Thy kindly ways, thy matchless loyalty!  
In God's own sunshine, far from wind and wave,  
We lay the laurel on thy new-made grave.

L. S.

## LAWYER "SOME" ART VALUER.

Gustave C. Langenberg, portrait painter,  
who died Nov. 27 last at St. Mark's Hos-  
pital, is alleged to have left paintings in his  
studio at 106 West Fifty-fifth street worth  
\$113,000. This statement was made in a  
petition filed in the Surrogates' Court by  
Mr. Israel Ellis, a lawyer, of 116 Nassau  
street, who has a claim for \$40 for profes-  
sional services. He asks that Elsie Foige,  
the artist's niece and nearest of kin, who  
was appointed administratrix of his estate,  
be compelled to increase her bond from  
\$2,000 to \$25,000.

When Miss Foige filed her application  
for letters of administration she alleged that  
the decedent's estate, consisting of \$500 in  
household effects and the remainder in his  
paintings was worth not more than \$2,000.

Ellis' petition gives the following paint-  
ings with their values as stated by Langen-  
berg:

Life size portrait of President Wilson, \$15,000; "Repose in a Studio," \$10,000; "Elascale Market," a Mexican landscape, \$25,000; "Dutch Girl Smiling," "Torreon, Mexico," and "In Pennsylvania," the three worth \$13,000; "Dutch Girl With a Cat in a Field," \$5,000; four Belgian landscapes, \$12,000; "Madonna," \$5,000; "Bismarck," \$3,000; "Miss Christensen," \$5,000; "Mademoiselle," \$10,000, and other paintings worth \$10,000.

## A. Seligmann Gallery Not Sequestered.

A special cable despatch to The Sun from  
Paris, says in regard to a report printed in  
the Paris newspapers to the effect that Arn-  
old Seligmann's art gallery had been se-  
questered on the ground that Mr. Selig-  
mann was of German nationality, Mr. Selig-  
mann's manager told the correspondent of  
The Sun that the story was untrue. It had  
its source, the manager said, in the action  
of a French court in holding a Beauvais  
tapestry screen, valued at 72,000 francs  
(\$14,400), until after the war, when it is to  
be sold.

The screen was bought by Mr. Selig-  
mann, the manager said, on a joint ac-  
count with M. Guerault, another art dealer.  
The latter wished to sell it now, while Mr.  
Seligmann preferred to wait until there was  
a better market. M. Guerault brought suit,  
Mr. Seligmann's manager says, alleging that  
Mr. Seligmann was still a German, under  
the Delbrueck law limiting the naturaliza-  
tion of Germans. The manager said  
Mr. Seligmann was naturalized in England  
in 1898.

## AMONG THE DEALERS.

Mr. Eugene Glaenzer, of Jacques Selig-  
mann & Co., 705 Fifth Ave., sailed from  
Bordeaux, Dec. 14, and was due on Christ-  
mas eve.

C. P. Snow, art dealer, has taken the  
store at 24 East 49th Street.

## LEFT PICTURES TO FRIENDS.

Charles S. Sykes, real estate operator,  
who died recently, left various pictures to  
relatives and friends.

Henry Morgenthau, Jr., receives W. R.  
Lee's "Navaho Shepherdess," Mrs. Josephine  
Morgenthau, "The Rag Gatherers," by  
Whistler, and Mrs. George Lebolt, "Monk,"  
by Novak; "Boticelli Madonna," by Edwards;  
"Miranda" and "On the Bay of Naples," by J. C. Webb.

## CHICAGO.

The Taos Society of Artists is growing in membership. Local artists, every year, more and more appreciate the inspiration in the American Southwest. E. Irving Couse is president of the Society. Couse, J. H. Sharp, E. L. Blumenschein, H. Dunton, O. E. Berninghaus, and Bert Philips have permanent studios in the Taos colony, New Mexico. Walter Ufer has returned with sumptuous paintings that he accomplished at Taos Isleta, the Grand Canyon, and in the Mojave Desert. He has paintings of Indian maidens of Pueblo, and San Juan types, Indian Chiefs, and the red people in their native environment. Two of Ufer's paintings are at the Art Institute now—and several of them will be in line at the forthcoming exhibition of paintings by artists, in the Institute.

Paintings by Charles Russell, the painter of Indians and pioneer cow-boy life, will be exhibited at Thurber's in January. Mr. Russell will be in town as also Mrs. Russell.

Katherine Maxey gave a talk on mural decorations, with stereopticon illustrations, in Fullerton Hall, last Saturday. Miss Maxey is painting an important mural decoration for an Evanston public school.

Victor Higgins, Bertha Menzler Peyton, Royal H. Milleson, Edgar Payne, and Grace Ravlin are finishing oils they sketched in the Taos country, to be exhibited later.

The Harry B. Lanchman paintings, at Reinhardt's, continue to draw crowds. The artist is a Chicagoan.

There's a collection of color-etchings and paintings by American artists at Anderson's. Gordon Stephenson's portraits are still conspicuous at Thurber's, with important paintings by American artists. At Roullier's, the etchings by Auguste Lepere are proving of special appeal—and examples of the very best work by this French genius are in line.

Paintings by Guy Wiggins, landscapes painted in Cornwall, are still attracting visitors to O'Brien's.

Leonide C. Laveron has returned from New York and has established a studio in the Fine Arts Building for the Winter.

The Palette and Chisel Club has assembled a large number of paintings, by members, in their quarters—and the show is meritorious. There are several hundred of these paintings, all small and mostly oils.

There are new American paintings, most of them by Chicago artists, at the Guild Shop.

Albert Wehde has in his studio, in the Fine Arts Building, an attractive collection of Philippine hand-craft.

Jeannette Buckley and Margaret Baker sold 55 paintings and sketches during their recent exhibition in the Harvester Building.

Jean Beman Cook Smith, sculptor, has opened a studio here. It may be recalled that Mrs. Smith's frieze, 150 feet long, is a feature of the California building at the San Diego exposition.

Mrs. Rose Sears Kerr, a worker in hand-craft jewelry, has come from New York and established a studio in Evanston, Ill.

H. Effa Webster.

## TOLEDO.

Alexis Jean Fournier lectured in the hemicycle of the Museum, Dec. 15, on the Barbizon painters. Mr. Fournier spent much time painting the studios of the famous artists in Barbizon. His talk was illustrated with lantern slides of the artists and reproductions of paintings of the studios.

"We won't have much American art," said Mr. Fournier, "until we see to it that American painters come back from abroad and paint in their own home cities."

"Before we have 'old masters' we must have young masters," continued Mr. Fournier. "We have some young masters now in this country. Time alone is needed to make them 'old masters'."

Carl Rakeman, of Washington, D. C., is exhibiting several excellent summer landscapes at Woodruff Brothers' galleries.

The Christmas exhibition of paintings and watercolors at the Mohr galleries include some good work by Carlton T. Chapman, Lewis H. Risner and Irma Kohn.

Chester C. Hayes has re-established his studio here. Portrait commissions will keep Mr. Hayes occupied the greater part of the winter.

Thomas S. Parkhurst, who has painted many landscapes along the Maumee River, has published a little book entitled, "The Valley of the Maumee: an Autumn Reverie." Frank Sottek.

## German Painter Escapes.

At the outbreak of the war, Max Pechstein, the German painter, was in the German South Sea Islands at Palau, whence he reached America via Manila and Nagasaki. From there he got over to Europe on a Dutch steamer as a coal trimmer. According to the *Kunstchronik*, he has now arrived in Germany, where he expects the call to arms.

## BOSTON.

In a local gallery of historic reputation, Kenneth Frazier, Paris-born and New York adopted, and the pupil of Constant, Doucet, and Lefebvre, is showing a collection of portraits, which some of our local critics consider surprisingly disagreeable, if competent in their way. These portraits are mostly of fashionable and prominent folk, whom Mr. Frazier, with the courage of his convictions, has painted in a most unflattering light. In fact, whether truthfully or not, he has dared to depict "important men with stupid expressions and leathery complexions." (This, according to one of the best-known local critics.) Can it be that "our best people" are utterly lacking in vanity, that they cannot only permit Mr. Frazier to paint them in this frankly depressing manner, but consent to have him exhibit them as well? One would suppose that his women sitters at least would revolt, when viewing his "idea of fleshcolor," which, again in the words of the above-mentioned critic, "does not strike one as either veracious or pleasant."

## PHILADELPHIA.

In the new picture gallery of the Phila. Sketch Club there are now on exhibition some 100 works in oil, water color and pastel by two of the members, Fred Wagner and John J. Dull. A number of the works have already been exhibited in local art shows. Most of them are direct sketches from nature, freely touched notes of color observed in nearby bridges, shipping at the water side, snow clad hills and autumnal foliage. Among these, in the Wagner group, is an excellent portrait of Charles M. Burns, a prominent architect. An aquarelle among the Dull contributions, entitled "Aaddingham in December" has decided charm and spontaneity.

The annual holiday revel of the Students of the Academy will be known as the "Toy Ball" and will take place on New Year's Eve.

An exhibition of early wood-cuts and chiaroscuros from the John S. Phillips collection, including an important representation of the works of Bartolozzi is now on in Galleries B, G and F at the Academy. Miss Sara Minis Hays, honorary curator of



IDEAL FIGURE  
Hovsep Pushman  
Owned by Mr. Samuel O. Buckner, of Milwaukee

Another painter, who is showing "strong meat" this week, is Ernest L. Major, whose exhibition at the Guild of Boston Artists is arousing flaming antipathies, and equally violent sympathies. Mr. Major's technical skill and resource, added to his genius for painting the flamboyant, the sensational, the dramatic, are at his best in these works. Skillful indeed are his ambitious "interiors," and his glowing "firelight" scenes; and when he comes to placing an ultra-modern young woman, in varicolored garments, in one of these "interiors," "take it from one who knows, there is something doing on the walls." Strikingly clever as his work usually is, there are "them as likes it and them as doesn't," and meanwhile a "warm" discussion is going the rounds as to its merits.

The Museum is exhibiting an interesting variety of glass and paste jewels. The Fogg Museum is proudly exhibiting a real Tintoretto—"Diana"—which, from the viewpoint of the student of painting, possesses unusual interest, for, inasmuch as it is unfinished, the whole Venetian method of painting, even to the last glaze, is clearly revealed.

Mr. W. Scott Fitz has given the Museum three pictures by primitives, a "Madonna and Child" by Barnaba da Modena, a head of the Magdalen by Segna di Buona Ventura, and a portrait of a Saint of the School of Simone Martini. John Doe.

## WORKS BY HOVSEP PUSHMAN

An artist who has lately attracted much attention out West by his work, is Hovsep Pushman, whose graceful and expressive figure study of a young woman is reproduced on this page. The picture is owned by Mr. Samuel O. Buckner, of Milwaukee, a man of affairs and collector who is himself something of an artist. The works of

Mr. Pushman, after attracting much attention in Milwaukee, where they received very favorable critical commendation, are now on view at the City Art Museum in St. Louis. The artist's "The Hour of Rest" was lately bought for the Chicago Institute. He is an American, who recently returned from an extended stay abroad and has now a studio in Chicago.

## LONDON LETTER.

London, December 15, 1915.

Mr. Herbert Cook, announced as the purchaser of the Althorp Rembrandt, (the beautiful portrait of the painter's son, Titus, which changed hands a couple of months ago for the sum of £35,000), has recently acquired, as you have probably heard by cable, another important portrait, namely Velasquez' picture of Calabacillas, the Court fool of Philip IV of Spain.

American bidders were well represented at the recent Raglan sale, but must have felt somewhat discouraged, if they attended with the idea of finding that prices had declined with war conditions. Although the furniture was, for the most part, of the type that is small and dainty, rather than large and imposing, everything was so exquisite in craftsmanship that the keenest competition prevailed throughout. The opening offer, for instance, for a pair of Louis XV Couturier commodes, measuring only 25 inches in width, although not starting at the 1,000 gns., suggested by the auctioneers, Frank, Knight and Rutley, was quickly succeeded by others and eventually led to their purchase by a Parisian dealer for 1,450 gns.

And in this connection it may be remarked that, judging by the keenness displayed by the French connoisseurs and the number of valuable pieces purchased by them, there is at present, no dearth of the "wherewithal" in France for the acquisition of art works. More than one of the London dealers, was, I understand, acting on behalf of American clients. This was so in the case of Mr. Frank Partridge, who paid as much as 1,700 gns. for a small bonheur-du-jour kingwood table and a fine pair of Louis XV commodes by La Croix, to which the original "Couronne d'Or" sales-sign was still affixed, while the two little round cupboards with Louis XV ormolu mounts, for which Mr. Cullum paid 630 gns., were likewise intended for America. The same agent, acting this time for the Raglan family, secured for them the Lawrence drawing of the three beautiful Mornington Sisters, although both Messrs. Sabin and Partridge entered keenly into the competition.

This week has seen the election to the rank of Royal Academician of Charles Sims, a painter whose delicacy of fancy and excellence of execution have won him general recognition and approbation. His work is imaginative to a very high degree and has the additional merit of being entirely individual. The election is one which is certain to win favor in all quarters.

## Persian Art Gallery Effects Sold.

The sale of the effects of the Persian Art Gallery last week, in consequence of the absence of any items of especial merit or importance, resulted in exceedingly low prices. Indeed the largest sum attained was that of 2 gns. for a XVI Century Persian vase of thick crackled glaze, semé with quatrefoil blossoms in black and blue. Small pieces went for as little as 5s. each, and what remained of Mr. Kervorkian's collection of Hispano-Moresque lustre dishes might have been acquired for anything from 9s upwards. The total of the sale, amounting in all to £135, will go to discharge in part the sum due to the landlord, leaving the other creditors to bemoan their fate.

The sale at Sotheby's of a number of drawings and cartoons by Sir John Tenniel illustrative of events proper to the commencement of this century has a peculiar interest at the present day when the art of the cartoonist is given very special prominence. It would have been illuminating to see how this great draughtsman would have dealt with the current situation; one may rest assured that it would have been with a wide grasp and a sure perception of every side of the issue. Every one is talking just now of the Raemaekers exhibition at the Fine Art Society, of which I spoke in my last letter, but which was not then opened. It is certainly a most extraordinary exhibition of both insight and versatility, the mental outlook of the Dutchman expressing itself in an amazing variety of ways. Never once does he fail to present his one theme in a new and living light, seeming to gather fresh force as he continues, by the very passion of his indignation. It is strange that the greatest power of cartoonist invective should have expressed itself through a neutral rather than through a participant.

L. G. S.

## ADMIT TAPESTRIES FREE.

It was announced Tuesday that John K. Sague, appraiser, had admitted free of duty as antiquities \$30,000 worth of tapestries covering furniture imported by the late E. R. Bacon. They are to cover a screen, two sofas and ten chairs. The gilded wood-work of the furniture was held to be modern and assessed at 15 per cent. as manufacturers of wood.

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EXHIBITIONS.

Anderson Galleries, Madison Avenue at 40 St.—Library of the late William S. Mead of Knoxville, embracing Standard Sets and First Editions of American and English Authors.

Arden Gallery, 599 Fifth Ave.—Selected Works by the late John W. Alexander to Dec. 25.

Arlington Galleries, 274 Madison Ave.—Arctic and Antarctic Scenes by F. W. Stokes, Jan. 3-15.

Avery Library, Columbia University—First Annual Exhibition of Contemporary Book Plates, Jan. 2-10.

Berlin Photographic Co., 305 Madison Ave. Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas, to Jan. 1.

Bonaventure Galleries, 601 Fifth Ave.—Autographs of celebrities.

Braun & Company, 13 W. 46 St.—Works by Stephen Parrish.

Bruno's Garret, 58 S. Washington Sq.—Insects, Wild Animals, Women and Lichens by Coulton Waugh, to Dec. 31.

Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana-Pacific Exposition.

City Club, 55 W. 44 St.—Works by Lester Boronda and Armin Hansen.

Daniel Gallery, 2 W. 47 St.—"Gift Paintings."

Durand-Ruel Galleries, 12 E. 57 St.—Works of Monet and Renoir, to Dec. 31.

Ehrich Galleries, 707 Fifth Ave.—Works by Lesser Known Masters.

Fine Arts Building, 215 W. 57 St.—Winter Exhibition National Academy, to Jan. 16.

Folsom Galleries, 396 Fifth Ave.—Eclectic Group Painters and Sculptors, Dec. 29-Jan. 13.

Gorham Galleries, Fifth Ave. & 36 St.—Sculptures for Presentation to Retiring Officers and Directors of Corporations.

Goupil & Co. Galleries, 58 W. 45 St.—Pictures by Ruth Murchison and Richard Kawashima, to Dec. 18.

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Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.

Grolier Club, 29 W. 32 St.—Old N. Y. Prints. Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.

Katz Galleries, 103 W. 74 St.—Thumb Box Sketches, to Jan. 8.

Kennedy & Co., 613 Fifth Ave.—Etchings, Dry Points and Drawings of Birds by Frank W. Benson and Old English Mezzotints, to Dec. 30.

Keppel & Co., 4 E. 39 St.—Etchings and Dry Points by Childe Hassam, to Jan. 10. Knoedler Galleries, 556 Fifth Ave.—Works by Cezanne and other Impressionists, Jan. 5-29.—Etchings by Old and Modern Masters.—Watercolors and Charcoal Drawings by the late F. Hopkinson Smith, to Dec. 25.

John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

J. Lowenstein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—3rd Annual Exhibition, Society of Painters of the Far West, to Dec. 31.

Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—American Pictures.

Modern Gallery, 500 Fifth Ave.—Works by Picasso and African Negro Art.

Montross Gallery, 550 Fifth Ave.—Pictures and Sculptures by Max Weber, to Dec. 30.—Works by Paul Cezanne, Jan. 3-31.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibition Art for Culture, to Jan. 1.

Museum of French Art, 599 Fifth Ave.—Work of French Artists in the Trenches.

National Arts Club, 119 E. 19 St.—9th Annual Exhb' Nat'l Soc'y of Craftsmen, to Dec. 25.—Works of Painter Members Jan. 5-26.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.

Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching"—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

Pen & Brush Club, 132 E. 19 St.—Thumb Box Exhibition, to Dec. 31.

Photo-Scession Gallery, 291 Fifth Ave.—Sculptures and Drawings by Eli Nadelman, to Jan. 8.—The Evolution of Picasso in Drawings to follow.

Print Gallery, 707 Fifth Ave.—Masters of Photography, to Dec. 31.

Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.

Reinhardt Galleries, 565 Fifth Ave.—Old and Modern Masters.

Rose Gallery, 246 Fifth Ave.—Works by C. C. Coleman.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Scott & Fowles Galleries, 590 Fifth Ave.—Works by Early English Painters.

University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

Whitney - Richards Galleries, Holland House, Fifth Ave. at 30 St.—Works of George Bellows, to Dec. 31.

## CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Charles Cook Townsend Library, aft. and eve., Jan. 6.—Libraries of the late M. C. D. Borden and John S. Kennedy, aft. and eve., Jan. 7.—Elizabeth M. Levy Prints and Drawings, aft. and eve., Jan. 17.—

Hugo Reisinger Collection, on exhibition to sale at the Plaza Hotel, Jan. 18 and 19, and at the galleries, Jan. 20.

Anderson Galleries, Madison Avenue at 40 St.—Library of the late William S. Mead, on exhibition to Sale on Afternoons of Dec. 27-29.—Rare Books and fine bind-

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ADMISSION FREE

On Wednesday aft. next, the new building for the textile dept. of the Rhode Island School of Design will be dedicated in Providence.

Glen Newell teaches in Mount Vernon three days a week and is in his new studio, in the Van Dyck, on other days.

F. W. Kost has returned to his studio in the Holbein, 146 W. 55 St.

Francis C. Jones, who is at Montclair, recuperating from his recent illness, is improving.

Walter Griffin is again in New York, after a long sojourn abroad.

A prize of \$25 is offered for the best cover, in not more than three colors for the programme of the Junior League entertainment, at the Waldorf. The designs must be at 3 East 56 St. by Jan. 6, and rejected drawings will not be returned.

An exhibition of works, by French impressionists, will be open at Knoedler & Co.'s, 556 Fifth Ave., Jan. 5-29. Their display will include works by Manet, Cezanne, Pissarro, Carriere, Cottet, Gauguin and Simon. There will also be shown works by Gaston Latouche.

At the gallery of the Pratt Institute in Brooklyn there will be shown, Jan. 10-29, an exhibition of paintings by Joseph Boston. This will be followed in February by one of the works of William Ritschel.

Frederick W. MacMonnies, who is working in the studio at 108 E. 51 St., recently occupied by A. Phimister Proctor, is finishing a marble fountain for the N. Y. Library; completing the details for the City Hall Park Fountain, and making studies for the battle monument in Princeton, N. J.

H. A. Thirlow, of an advertising agency, won the first prize of \$50, among the 11 designs submitted for a poster advertising the meeting in Boston, on behalf of the Hampton Institute.

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## GOSSIP OF THE STUDIOS.

The committee of award of the Nat'l Arts Club announces that as a result of the Ninth Ann'l Exhib'n of Arts and Crafts, the life membership prize in the club has been awarded to Dorothea Warren O'Hara, who exhibits ceramics.

Catherine Bean Blommers and Mr. Blommers have left Smithtown, L. I., and have taken a house at Pittsfield, Mass., in whose vicinity they expect to locate permanently.

Louise L. Heustis is painting portraits of Mr. Windsor White, Master of the Hunt Club hounds at Cleveland, O., and Mrs. White.

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## EXHIBITION CALENDAR FOR ARTISTS.

ANN'L EXH'BN ARCHITECTURAL LEAGUE, Fine Arts Galleries, 215 E. 57 St.	Jan. 3, 1916
Entries by	Jan. 20 and 21, 1916
Days of Reception of Works	Feb. 6, 1916
Opens	Feb. 26, 1916
Closes	
ANNUAL EXHIBITION BALTIMORE WATER COLOR CLUB—Peabody Gallery	
Opens	Jan. 3, 1916
Closes	Jan. 30, 1916
PA. ACADEMY, PHILA.—111 Annual Exhibition	
Entries by	Jan. 4, 1916
Limit Day for Receiving Works at Gallery	Jan. 17, 1916
Opens	Feb. 6, 1916
Closes	March 26, 1916

Malcolm Atherton Strauss, painter and illustrator, and his wife have separated. They were married in 1911. Mrs. Strauss was Miss Katherine Agnew Macdonald, an actress.

The Board of Censors of Washington Irving High School recently found Mrs. Watrous' painting of a scantily attired young woman seated on a tree trunk not suitable for exhibition.

The Park Museum of San Francisco has received a gift of 706 Japanese netsukes, or decorated ivories, said to be worth \$75,000, from Mr. Ney Wolfkill, who lived long in Nippon.

The exhibition of the work of a group of the younger English artists is attracting much attention at the Memorial Gallery in Rochester.

An exhibition of the work of Cornish, N. H. artists is to be open Jan. 8-18 in the Little Theatre, Dartmouth College.

The pictures owned by the late William Brooks Rawle of Phila. will go to the Municipal Art Museum of that city, on the death of his widow, if they are not accepted by the Phila. Academy, to whom they are specially bequeathed by his will, probated recently. The collection includes a "Virgin and Child," attributed to Murillo.

Since returning to the city, Geo. Elmer Browne has been at work in his studio, 142 E. 18 St., where he recently finished a portrait of the Rev. E. R. Burkhalter, of Cedar Rapids, Iowa, just presented to Coe College. He is holding at present an exhibition to Jan. 1 of 27 oils at the Syracuse Museum. Mr. Browne won the Isidor prize at the Salmagundi Club watercolor exhibition now on.

The annual exhib' of watercolors and miniatures at the Pa. Academy closed Dec. 13. Over 15,000 people visited the galleries and there were 47 sales.

**More Post Card Prizes.**  
The Ass'n of Woman Painters and Sculptors, has announced further prizes in its coming post card design (N. Y. and vicinity) competition. Messrs. Charles Duveen and Roland Knoedler have each given \$50 prizes. A publisher has offered one of \$25. The Ass'n's prize is \$100. The exhibition, of the principal designs submitted, will be open free at the Municipal Art Gallery, 16 St. and Irving Place, January 5-30. At the opening reception on the first date Joseph Pennell, J. Thomson Willing and Prof. Arthur Dow of Columbia will speak.

**Sale of Americana.**  
At the opening of a sale Monday, in the Anderson Galleries, of Americana from the libraries of Messrs. J. B. Dunbar and George P. Smith, Mr. F. W. Morris paid \$52 for a first edition of Daniel Coxe's "Carolina," Dr. Joseph Martini gave \$51 for a Brescia 1487 edition of Dante, Mr. G. D. Smith paid \$25 for Begert's "California," Mannheim, 1772, and Mr. Morris the same amount for B. French's "Histori-

cal Coll'n's of Louisiana." The total for the session was \$1,182.85.

On Tuesday Mr. Morris paid \$66 for McKenney and Hall's "History of the Indian Tribes of North America," Mr. L. C. Harper gave \$39 for "Lewis and Clark's Expedition," Bradford and Inkeep, Phila., 1814; Mr. G. H. Barber paid \$37 for McAfee's "History of the Late War in the Western Country" and the Cadmus Book Shop \$31 for Jacob's "Capt. Michael Cre-sap." The total for the session was \$1,247.35, which brought the amount for two sessions to \$2,430.20.

At the final session on Wed. the Boston Athenaeum gave \$75 for Buck's "Views of Ruins of Castles and Abbeys in England and Wales," London, 1721-42. The results of the day brought the grand total of the sale to \$3,919.

## Print Sale at Anderson's Galleries.

The final session, Dec. 15, of a sale of prints, lithographs, etc., at Anderson's, brought a total of \$1,536.45.

A set of Panama lithographs, by Pennell, twenty-three in all, sold for \$331.50. Mr. A. W. Watson paid \$52.50 for a reproduction of Morland's "Tea Garden"; Mr. Max Williams gave \$50 for Wilson's mezzotint of Gainsborough's "Duchess of Devonshire," and Mr. G. Ackerman paid \$45 each for Wilson's mezzotints of "Miranda" and "Mrs. Sheridan."

## Close of Locke Sale.

At the final session on Dec. 18, \$1,294.50 was realized, which made the grand total of the sale \$3,088.75. A Ch'ien-Lung celadon vase was sold to Mr. Frank for \$60. Mr. Alexander Barrie gave \$52.50 for a blue and white Ch'ien-Lung plaque; Mr. Charles Hayden \$50 for a Hsien-Feng powder blue vase, and Mr. Mija \$40 for a tea leaf proce-plain hanging vase.

## Indian Art at Anderson's.

At the opening Monday eve., in the Anderson Galleries, of a coll'n of American Indian objects, owned by Mr. Joseph Parker Camp, of Washington, D. C., Mr. R. I. Jordan gave \$150 for an eagle feather headdress, Mr. J. W. Smith paid \$63 for a Sioux bone necklace, Mr. William R. Hearst \$47.50 for an antique Pima Alla and \$27.50 for a Tulare milling basket; Mr. David Belasco \$34 for an eagle feather war bonnet, and Mr. Ernest Schelling \$33 for an antique Apache mescalero. The total for the session was \$1,940.25.

On Tuesday Mr. Hearst gave \$38 for an antique Bayeta blanket, \$37.50 for a chief's blanket and \$35 for a large Navajo specimen; Mr. L. J. Peters gave \$30 for an antique Bayeta and Mr. I. M. Lane \$21 for a ceremonial mat. The total of the session was \$1,975 and of the sale \$3,915.

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Circles by F. W. Stokes

Tapestries and Other Antiques.  
At the opening of a sale of old silver and other antique objects at the Anderson Galleries Dec. 17, Clapp & Graham gave \$650 for a George III silver epergne designed and made by William Pitts, London, 1783 in the Adam style. They also gave \$400 for a George III silver tray, made by Daniel Smith and Robert Sharp, London, 1760, and \$250 for a Queen Anne tankard, made by Timothy Ley, London, 1712. Mr. D. G. Clifford paid \$425 for three silver Chippen-dale tea caddies, made by Edward Aldridge, London, 1763. He also gave \$250 for a set of 4 Corinthian candlesticks, by John Carter, London, 1771, and \$110 for a pair of George III silver candlesticks, made by John Alleine, London, 1768. Mr. F. Brown gave \$315 for a silver urn made by Paul Storr, London, 1810; \$167 for a George III silver tray; \$165 for a George III silver epergne and \$150 for a silver tea urn, London, 1766. Mr. M. H. Levy paid \$130 for 3 silver tea caddies. The total of the session was \$6,127.

At the second and final session Dec. 18, Mr. S. S. Kerbeian, paid \$650 for a XVII Century Spanish tapestry in two parts, the subject being "The Judgment of Paris." Mr. M. L. Jellenik gave \$575 for a Flemish tapestry, the subject being "Blind Man's Bluff." The total for the session was \$3,296 and for the sale \$9,397.

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